IronWatch

Issue 24

CELEBRATING TWO YEARS OF FAN CONTENT!

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ABYSSAL TIDINGS

A Message from the Editor

Welcome back to the IRONWATCH fan magazine!

I'd first off like to apologize for the mistakes in last issue. Among other typos and errors, we had both the wrong issue number on the cover and the inside pages. This is a fairly large and confusing mistake, so we apologize for it and are striving to prevent further issues like that in the future.

Speaking of the future, this issue marks our two year anniversary. We here at the IRONWATCH are incredibly grateful for your continued support, both as readership and in contribution of articles and pictures. We quite literally could not have the wonderful magazine we do without your continued support of the magazine and hope you will continue to help us keep the magazine awesome for years to come.

As always, thanks for reading, and Welcome to the Watch!

-Austin

Correction: The image on page 16 of last issue was labeled incorrectly as "Paladin Foot Guard." They are actually Elohi!

Cover art by Boris Samec
Title art by Mark Smith

Please note that, while we here at **Ironwatch** *attempt to deliver you the best products and ideas we can, we cannot guarantee the balance of any scenarios or special rules presented herein. If you find any errors, grammar mistakes, or rule imbalances, please contact us on the Mantic Forums (Look for the discussion labeled "Ironwatch Issue X Feedback") and let us know what we could do to improve your fan-produced magazine. If you are interested in writing, illustrating, or editing for our magazine, please let us know on the feedback discussion as well so you can get in on the action!*

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The Iron Forge

Welcome back to the Iron Forge!

This week we have some fantastic pieces of art for you to enjoy:

- Geoff Burbidge's magnificent Marauder Dreadball team, and the concept color art he drew that he based his team on.
- Matt Gilbert's stunning Sylvan Fey army, including the back story and how he customized his army.
- The full set of Steicy Jourdan's amazing Teraton Dreadball team, the Pacific Dream.
- Vincent Pascaud's vibrant pink Deadzone Marauders.
- A collaborative work on some gorgeous Dreadball teams by Steicy Jourdan and Vincent Pascaud.

Make sure to give Geoff a nice big welcome, and keep your eyes peeled for the treats we have in store for you next issue.

"Little Ronnie," by Darren Lysenko

LOKA Air Queen, by Paul SCott

Geoff Burbidge

Matt Gilbert

The Sylvan Fey

For the Clash of Kings in 2013, I put together an elf army with a very ethereal and arboreal theme. Elsewhere you'll find a new model I have painted for the army, and from time to time, I'll add some new units to slowly flesh the army out. The elves in my army are far more mysterious and enigmatic than the norm, even for the elusive wood elves. Mine are fairy-touched, imbued with magic; they are a part of the forest and it a part of them. The young elves have pale green skin which darkens and hardens with age. The older and more experienced army leaders therefore tend to have tougher, darker and richer skin than those they command.

The army magic users are even more startling. Channelling the natural energies of the forest continually through their almost elemental bodies, these Spirit Weavers radiate a terrible and ancient power which crackles from every pore, giving them an unearthly, blue-skinned appearance.

The Background

Striking south from the Ruins of Vantoria, and across the Infant Sea, the shores of the Elven Kindreds can be found. Numerous trade routes criss-cross the melt-water, and while more direct and dangerous routes are possible, a ship's captain must be ever-mindful of the ocean's perils. Pirates roam the waves, and what lies beneath is best left to the imagination. Safely across and moving inland, travellers encounter well-trodden thoroughfares as they leave the coastal ports, but eventually the Wild takes over as the country turns to rolling grassland and climbs gently toward a range of hills.

The grassland gives way to a vast and ancient forest. To the west lie the mountains of Alandar, haunt of the dragon. To the east, the arid lands of the Eastern Kindred lie like a slumbering beast, the threat of the creeping desert ever present. But here, under the leafy canopy, lies the realm of the High Marshall and of Laraentha Silverbranch, Mage-Queen and forest Guardian. As a traveller, that you have got so far unmolested is a testament to your tenacity and cunning, for you have entered the Twilight

MATT GILBERT

Glades. You are being watched.

The living sculpture that is the city of Ileuthar can only be found by those who know the paths or who have a willing guide. For those that don't, the Glades are a perilous place, the shifting tracks and paths leading the weary journeyman round in circles, deeper into the undergrowth, never to return. The very air is alive with a pervasive energy, there on the edge of consciousness, primal and tantalisingly full of promise but always just out of reach. Even those not blessed, or cursed, with knowledge of the arcane can feel something on the edge of perception, a taste of something alien and cryptic. There is magic here.

The Elves of the Glades are different to the other Kindreds, more in tune with the natural world around them. Meeting them offers a mirror into the past glories of the race. They are a people cursed with introspection and regret, forever contemplating the follies of their ancestors who they believe turned from nature's path. Ancient practices and rituals were shunned in favor of building with stone

MATT GILBERT

and forging with steel, spoiling the essence of their people forever. They hold true to the ancient ways, living in harmony with nature and close to the origins of the world-tree. They are an enigmatic people, as much a part of their forest as any bird, beast or tree that lives there. They nurture it, tend it and protect it with their very souls.

In the deepest, darkest and most treacherous parts of the Glades, the charge in the air is palpable; the forest alive with purpose. Little light breaches the canopy of the ancient arboreal sentinels. The mists hugging the massive roots and snaking between the impossibly twisted branches sparkle and flicker with faerie fire, while will-o-the-wisps and capricious forest sprites frolic across the patchwork marshland of ponds and streams that lie between the trees. Those unlucky enough to find themselves in this place lie drowned in these fog-pools, armor and weapons rusting around their bones, their grinning skulls visible just beneath the surface, watching and waiting for a companion to join them in eternal slumber. This is the domain of the Sylvan Fey.

The Fey are Sylvan Kin who have fully become one with nature as they believe the ancestors once were. They are an extension of the living forest, spread from the seedlings of the world-tree and as ancient as the land on which it grows. Mysterious even by the standards of the other Elves in the Glades, the Fey inhabit the most magical parts of the forest, amongst the faeries and sprites that dwell there and are a rare sight to behold for the alien visitor. If they are seen, it is because they choose to be. Encountering them is often fatal for anyone foolish enough to encroach upon their world. There are stories of the Fey taking other Elf children in the night, never to be seen again. Elven scholars scare their young charges with tales of the Fey spiriting them away should they fail their lessons. These are perhaps just legends and fairy stories, for the Sylvan Kin and the Fey are on peaceable terms. The Fey are even known to lend martial support to the armies of the Glades, but such aid can be fickle, coming when and where the Fey so choose.

The Shadow Paths are known to both the Kin and the Fey. Accessed by the portal known as the Glade of Ways, the pathways offer the traveller routes to all places, but they are perilous and can be trodden only by those with great knowledge and power. There are few Kin

MATT GILBERT

with the skill and bravery to walk the Paths but the Fey use them without thought. The Paths are simply an extension of the forest and world in which the Fey are a part. Magic seeps through them, and they through it. As a consequence, the Fey will travel across the world where they feel their presence is required. The largest concentration of the Fey outside the Twilight Glades is thought to be in the Forest of Galahir, East of the Abyss, on the edge of the Mammoth Steppe. No one truly knows and it is a brave or foolish man who would try to find out.

The Army

While I didn't (or have not yet at least) build and paint every unit in the elf army, I did rename them all to fit in with the background as follows:

Spearmen = **Thornguard**
Bowmen = **Hunters**
Scouts = **Gladestalkers**
Sea Guard = **Waywatchers**
Palace Guard = **The Shroud**
Shamblers = **Sentinels**

- Centaurs
- Minotaurs
- Guardians
- Dire Wolves
- Were bears
- Owl bears
- Lead by Branch-wights

Sylvan Kin = **The Host**

- Sprites, faeries, demons, pixies, kobolds
- Undead wanderers (The Lost)
- Woodland animals
- Lead by the Marshal of the Host - one of the Etherkin

Stormwind Cavalry = **Fen Rangers**
Drakon Riders = **Bark-wyrm flyers**

Bolt Throwers = **Deathcasters**
Dragons Breath = **Scorchsear**

Elven King = **Warden of the Ways**
Mage Queen = **Spirit Weaver**
Elven Prince = **Custodian**
Standard Bearer = **Gynfanon**
The Green Lady = **Y Wrag Gwyrth**
Tree herder = **Zyloyd**
Elf Lord on Drakon = **Warden on Bark-wyrm**
Elf Lord on Battle Dragon = **Warden on Wild Eagle**

In my background, the Sylvan Kin are not elves but rather a swarm of ethereal, magical spites and demons of the forest. They are a laughing, snarling, biting host, led by an aging Warden

MATT GILBERT

who has chosen an eternal afterlife in service to the ancient woodlands of Mantica as Master of the Host rather than dying and fading into history. Instead of passing away peacefully and gifting their sprit back into the collective life-force of the ancient sentinels, they sacrifice this destiny to continue to protect the sacred realms by binding themselves to the Host.

I hope this gives you some ideas of how you can add flavor to your army and give it your own twist. Have you done this already or something similar? If so, why not write it up and have it published here in Ironwatch?

Steicy Jourdan

Roses are red and turtles are blue... This is the whole team (last month there was only one of them).

So, they are blue like pacific turtles but they are far more dangerous ! The orange touches are to remember coral. And they can teleport, so I made them a sort of black hole with a galaxy on the carapace.

The logo is the good old Dream Team one, but adapted to the Dreadball game.

Hope you'll like it !

Steicy Jourdan

VINCENT PASCAUD

VINCENT PASCAUD

Vincent Pascaud and Steicy Jourdan

Lately Steicy and I have been busy with a most dreaded task: completing the painting of our Dreadball teams. A year and a half ago when we enthusiastically received the first wave, we began painting without a thought for the remaining minis to come.

We always told ourselves that we'd paint additional models as we would need them, but eventually faced the truth that it wasn't going to happen and was everything but practical; it's a lot longer to paint 10 times the same model than 10 models at once.

The OCD to have it all painted was becoming strong and when we found ourselves in holidays we braced ourselves and took the plunge, aiming to complete all our started teams before the end of summer.

It's been a challenge to find back the recipes we used, and to imitate our own style but now with the help of an airbrush. No, we weren't going to dedicate again each team weeks of painting.

It's moving forward very fast.

We also had some fun with extra models and turned them into new coaches, including:

- A Judwan that broke his Pacifist Oath and was denied medical care by his team. He was saved by the Robots who used spare parts of themselves to replace his broken limbs. Outcast among the Judwan, he now trains the bots that saved his life.
- A former Female Corp player who left her team for being too girly, decided to train her own. All the DGB granted her was a Zzor

Vincent Pascaud and Steicy Jourdan

team: pink Zzor. She didn't enjoyed the irony, but it was either that or no more dreadballing. She's become quite a tyrannical coach and shouts orders while mounting a tamed, four-legged Zzor.

- Also a Robot Keeper, with a third arm. One with a Dreadball glove of course.

Vincent Pascaud and Steicy Jourdan

Mantic Calendar

If you have Mantic-related events or tournaments you'd like to add, please PM Matt Gilbert or Austin Peasley on the forums or email us.

Please note that this list is not exhaustive and indicates where Mantic games are being enjoyed, not necessarily where Mantic will be making an official appearance (Save for the Mantic HQ, of course!).

August

02 Claymore
Granton Campus of Edinburgh College
350 West Granton Road
Edinburgh EH5 1QE, UK

02 **Dreadball Tournament**
Towy Valley Tyrants GCN Club
Abergwili
Carmarthen SA31 2JQ, UK

02 Guardians of Tyr Dreadball League
Wargames Workshop
Milton Keynes, UK

14-17 Gencon 2014
Indianapolis, USA

23 The Vantorian Onslaught (KoW)
The Grid
Marsh Gate
Doncaster, UK

29-31 Games & Gearscon
Crowne Plaza London
Gatwick Airport
Langley Drive
Crawley, UK

Elven Spearman, by Boris Samec

September

13 **Kings of War Tournament**
Quimera Miniatures
Madrid, Spain

20-21 Fayre Times Festival II
The Royal Gunpowder Mills
Waltham Abbey
Essex, UK

20 Dragondaze
Newport Centre
1 Kingsway
Newport
Gwent NP20 1UH, UK

Mantic Calendar

October

04-05 [Derby World Wargames 2014]
Castle Donington International
Exhibition Centre
Castle Donington
Derby DE74 2RP, UK

11-12 **Clash of Kings Final 2014**
Mantic HQ
193 Hempshill Lane
Nottingham, UK

11 [Bristol Megalofunotron 2 (Dreadball)]
The Old Duke
45 King Street
Bristol BS1 4ER , UK

Kings of War battle, by "SneakyChris"

Q&A WITH CHRIS PALMER

Organized by Matt Gilbert

The Mantic Q&A feature contains questions from the community via the forum, answered by Chris Palmer, Web and Events Coordinator at Mantic Games. If anyone wants to ask a question they can on the Mantic Blog.

Has there been any development about the future Kings of War Kickstarter or news of Abyssal Dwarf/Twilight Kin/Nature/Abyss hard plastics?

We've talked about it lots, and the idea of a Kickstarter that funds hard plastic frames for the Abyss, possibly even Nature has been mooted, though not confirmed. The Twilight Kin are an interesting one; we really want to nail the aesthetic and the design before we approach those in any meaningful way. They, along with the Abyssal Dwarfs, aren't yet on the radar.

Is the Abyssal List still going to be rewritten/ expanded this summer? If this has been pushed back, any idea when to?

Abyssal Dwarf Katsuchan Rocket Launcher, by "pugimer"

Q&A WITH CHRIS PALMER

If we do it, it would be part of the Kings of War Kickstarter… ;)

What is the current status for the alternate resin Commander and first Gen Plague figures? More generally, can we expect EVERY remaining Deadzone item to ship with wave 2, or will some be shipped even later?

Check out **Kickstarter Mission Control**; we designed it for exactly this reason! The Veteran Resin figures are included in Wave 2 shipment. Check out the latest Kickstarter updates as well; there's a third shipment that will include just the Enforcer troop sprue and the Enforcers in Peacekeeper armor!

Is there any chance of getting opposite gender alternative minis for the heroes in Dwarf King's Quest? (e.g. female Barbarian, male Elf Archer?) Possibly as stretch goals?

Not planned, sorry!

Could we please have stat cards for Deadzone Strider variants that haven't been released? (i.e. a heat-gun-and-buzz-saw for the Enforcers, and the HEW for Plague/Rebs?)

We'll put it to Jake; see what happens :)

Deadzone Reb Commander, by Paul M.

Can we have some nice command bits for the Abyssal halfbreeds please?

Perhaps – we'll add it to the list of great ideas! ▪

Ogre Blunderbusses, by "Azazelx"

Tactics for Kings of War Part III

By Rob Allen, aka "Briohmar"

METT-T

I mentioned in the first chapter that I should probably address METT-T and OCOKA in following chapters, but I didn't mention what they are. METT-T is **M**ission, **E**nemy, **T**roops available, **T**ime and **T**errain. OCOKA is **O**bservation and fields of fire, **C**over and concealment, **O**bstacles, **K**ey terrain, and **A**venues of Approach. METT-T are the factors to consider when making your battle plan, while OCOKA are factors directly related to the terrain you are fighting on, and thus fall under the Terrain portion of METT-T.

Mission

So without further ado, let's talk about mission. Mission corresponds directly with the Objective principle, but it should be a bit more formal, and overarching. When I used to teach my client units about writing a mission statement, I made them write it with the five W's (who, what, where, when and why). This is also referenced as task and purpose. The scenario for the game you are playing will dictate a strong portion of your mission. If the scenario is a kill, then that makes your life fairly easy. The mission statement becomes *The Azertians obliterate the enemy in the center of the board not later than turn 12 in order to win the game*. Now your army, or in this case my army, knows exactly what they have to do, where they have to do it, when it has to be done, and why. But what about the individual regiments; do they know their specific roles in this battle plan?

The above mission statement meets all of the requirements, but it doesn't really help me all that much on the tabletop. And what if the scenario is pillage rather than kill? I spoke in chapter I that when you put each unit on the table it must have a specific purpose.

- When I put down my heavy cavalry, their mission is to punch through the enemy line in a soft spot and flank attack the rest of the enemy army to create the necessary mass I need to defeat the enemy units.
- Medium cavalry and/or flyers have the mission of destroying enemy artillery to protect the main battle line or to prevent the heavy cavalry from getting shot to pieces before they can get their flank charges off.
- Heavy Infantry may have the role of taking and holding an objective or of providing the anvil for the unit the heavy cavalry will crack with their flank charge.
- Medium infantry may be assigned to seize an objective, be the flank protector of the heavy infantry, or anchor themselves against a piece of terrain to deny the enemy access to their area of effect or influence.
- Missile troops are to soften enemy units before they are hit by the heavy infantry or cavalry, or may be to protect artillery from being hit by the enemy's medium cavalry or flyers.
- Artillery has the job of pounding the enemy's strongest units to soften them up before making contact, to weaken an enemy unit at a possible breakthrough point, or to mass fires with other missile troops to try to create a break in the enemy battle line. For the record, massing fires from archers, crossbows, or arquebuses and cannon, rocket, or mortar fire can remove a unit from the battlefield on the first or second turn. I have both done it, and had it done to me.
- Monsters may have the task of holding a flank against enemy penetration or of being a hard hitting unit that can function similarly to heavy infantry.
- Light infantry or skirmishers, at least in my armies, have the dubious honor of being the first to die. They are there to screen a more important unit, draw attention away from another portion of the battlefield, or be the bait for a trap. The old game I used to play allowed me to have 30 point units of dogs who were heralded as heroes if they made it past the third turn of a game. The Azertians these days have some half troops of sniffs who now get that singular honor.

Undead Zombies, by Boris Samec

Enemy

When developing a battle plan, it is always important to remember that the enemy gets a vote. Your perfect battle plan may not work if the enemy's perfect battle plan is better. In a tournament game in Belgium, the Azertians faced off against a Dwarf gun line. The dwarf player thought he had the game in the bag before it ever started since all I had was a lot of

Undead Wraiths, by Christian Schlumpberger

small units, and he could get them all easily. He focused all his fire power right in the center of the board with his shooting troops at the base of the hill and his six artillery pieces on top of the hill. He succeeded in killing 90 points worth of dogs and severely wounding Fredo the giant, but on turn three one troop of Azertian cavalry smacked into his left flank artillery piece. The cavalry proceeded to overrun his entire artillery line in the succeeding three turns. Meanwhile his missile troops started to reform to try to help the guns, and got squashed by the other heavy and medium cavalry troops.

The lesson here is that you must take into account the forces your enemy has, and what they are likely to do, or, as they say in Murphy's Laws of War, no plan survives first contact intact. When your opponent unpacks his army in preparation for the game, what are you looking at? Does he have an infantry heavy force supported by some cavalry, shooters and artillery? Does he have base upon base of cavalry and other fast moving forces like flyers? Does he bring out artillery piece after artillery piece? A pure cavalry force lends itself well to a fast attack strategy such as an envelopment, single or double, or a wedge. Against a combined arms force you should expect an echelon left or right, based upon which side of the board the terrain favors most. A gun line is going to most likely castle up either right in the center of the board or to one side or the other.

You should also try to guess what your opponent is planning to do with each of his units as he places them on the board. Try not to let your enemy's deployment interrupt your

own battle plan, but be mindful of what he is likely planning to do.

The above are key factors of the E in METT-T. Understanding what your enemy is planning right from the start of the battle will give you a huge advantage in the game. If I win the roll off for placing units, I always allow my opponent the first placement. Seeing what he puts on the table first may be the key to understanding his entire plan. If a spear horde or some other strong infantry unit is placed right in the center of the battlefield, it's a good bet that you'll be looking at an echelon left or right, or a double envelopment attempt. I might counter with an infantry unit off to one side or the other, or just throw out a screening unit to start my deployment phase. If the opponent places a screening unit on the far right or left of his deployment zone, you can just bet that the unit he most wants to protect (i.e. his heaviest hitters) will be right behind them. Light or medium cavalry on the flanks of one's force is always a good solid first placement unit as that is what you'd expect to see them do. Though that first unit may just be a ruse.

If you think the terrain favors your forces in an echelon right formation, and your enemy appears to be lining up his in a wedge, where is the defining combat of the battle likely to take place? If you said on your side of the table in the middle of the field, you'd probably be right. What unit should you have there to meet that unstoppable force? I would say an immovable object. A horde of pikes or spears is exactly what you want in the center of your force, with a covering force of great weapons or pole arms to give you some armor piercing extra oomph.

A Kings of War battle, by "Daedle"

Lesser Obsidian Golems, by Grant Mahoney

Troops Available

This brings us to troops available. As a general, you may not always have the exact troops you need to crush the enemy. Thus you have to make do with what you have on hand. The discussion on selection of armies has happened so many times, and on so many forums, that I don't really want to rehash it here. I have stated that I favor a balanced, combined arms force more often than not. In the example above, I mentioned having that spear phalanx or pike horde right in the middle of your line to repel the cavalry charge. What if you don't have one?

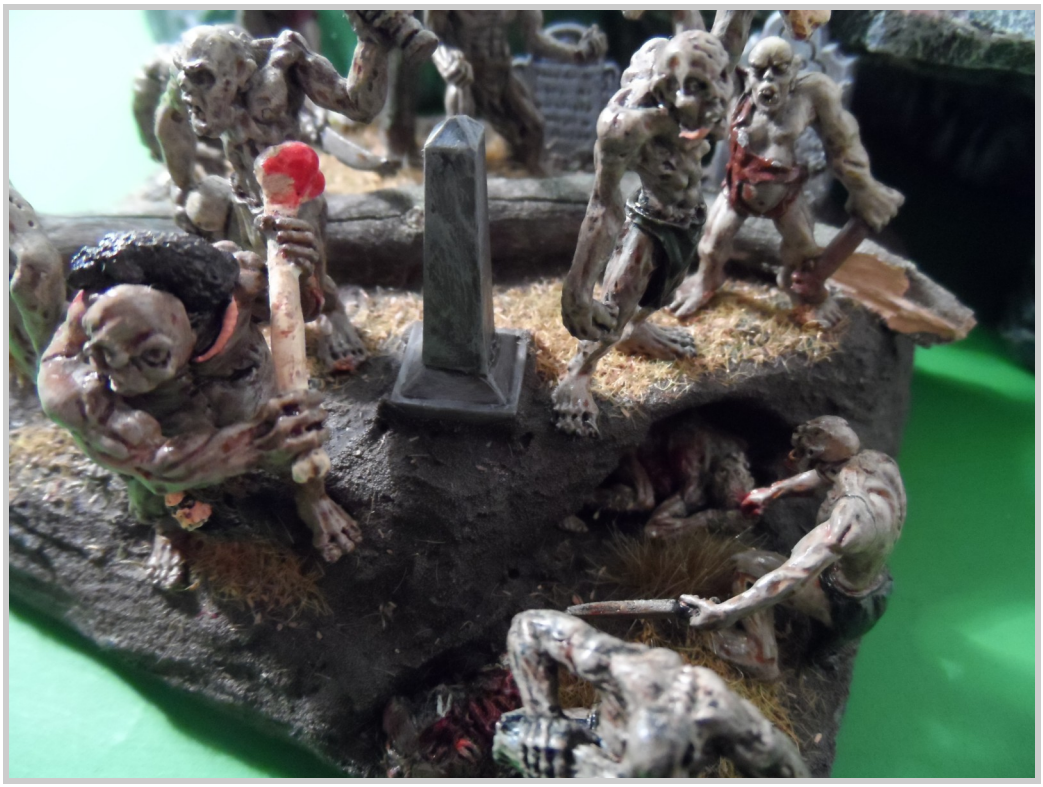
If you bring an all cavalry army, and your enemy shows up with dwarves, complete with four war machines, three regiments of Bulwarks, and six troops of shooters, you already know you'll be facing down a castle or denied flank defense, but none of your forces are the right ones to charge. What if you had three trebuchets to support all your knights and mounted sergeants? Would you stand a better chance? What about flyers? A Hero on a winged beast could fly over the shooters and spearmen to chew up the artillery, but your cavalry are going to be hard pressed to get there.

Time

Time is a critical resource. Napoleon once told his generals that they could have more of any resource they wanted, except one: time. I can't tell you how many games I've played that have been draws or losses because I simply ran out of time. I tend to think my moves ahead by two to three turns. When I move my figures this turn, I already know where they should be next turn and the turn after. This means I also have to think this way about my enemy's movements. If you are playing a pillage

scenario, when do you want to seize the objectives? Do you want to make a mad grab for them on your first turn? Do you want to wait a couple turns to soften up the enemy resistance before grabbing them up right at the end?

Aside from understanding the enemy's force, you also need to look at the terrain. A recent thread on the Kings of War forums was on how all the games kept ending up as draws. Looking at the picture of the table posted, it was no wonder, as the entire table was decked out with terrain. A fairly open battle field can be a benefit or a hindrance, depending on your, and your opponent's, force structures. Generally, four to eight terrain pieces makes a good enough table top for gaming, but you as the aspiring general need to know how to use that terrain to the best of your advantage. The five letter acronym for terrain analysis is OCOKA, or: **O**bservation and fields of fire, **C**over and concealment, **O**bstacles, **K**ey terrain, and **A**venues of approach. Let's take a look at each of these individually.



Undead Zombies, by Daniel King

Observation and Fields of Fire

It is important to note that terrain, just like tracers, work both ways. If you can see the enemy, then he can see you. If you are taking extra care to get your knights into a position to flank charge that enemy unit, the enemy may have figured out what you are planning and have a surprise for you. Just as you finally get into perfect position, a barrage of artillery fire may just ruin your day. Using terrain to mask your movements from the artillery and shooters is the preferred method to doing this, but remember your enemy may be using that same piece of terrain to do the same to you.

Cover and Concealment

Cover protects you from being shot; concealment keeps you from being seen to be shot. It's important to remember the difference. Use a covered and concealed route to get you forces into position to hit the enemy at the decisive point (see mass from chapter 1). There is a delicate balance in the covered and concealed route plan. If you can have cover and be out of line of sight from the artillery, you stand a strong chance of making it into the enemy's line. That being said, in order to charge, you will have to leave yourself open to one round of shooting before you charge in. If you have other threatening targets at the same time, your knights may not take the brunt of the shooting. A small diversionary

unit of flyers or scouts in range to charge the artillery on your third turn will be a higher priority than your knights about to break through a unit of enemy infantry.

Elves versus Dwarves, by "WeedyElf"

There is a difference between risk management and risk averse. Risk management means being willing to take a chance to achieve your goal and using other factors to reduce the risk. Risk averse means not being willing to risk at all. In one game of Kings of War, my opponent, playing Kingdoms of Men, had his entire force castled up in the center of his deployment zone with a mix of artillery, shooters, foot troops and cavalry. He chose to incorporate the knights into his defense line, and they refused to charge out, even when they had a perfect opportunity to crunch a troop of chariots. The end result was that his knights ended up dying to a man in their original position, when charged by said chariots and a troop of gore riders. My opponent was risk averse, and paid for it, while I was risk managing, because I had multiple units in place to charge, which caused him to split his fires over a wide area instead of massing in one or two critical points.

Obstacles

Obstacles disrupt charges. They do this well. If you have the opportunity to defend an obstacle with your troops, do so, unless you have a specific reason for that infantry to advance. A game-ism of Kings of War is that you want your Infantry, especially your spear or pike phalanx, to defend said obstacle from one inch back. This means that a charge against them will already be broken, and when your unit counter charges, they will not be. Cavalry should not defend; that is not their role. Obstacles can also defend you. If you can anchor your troops in a position where a difficult terrain obstacle protects your flank, by all means, do so. I love it when I can anchor the flank of one of my units against a ruined building, forest or other piece of difficult terrain. This gives me an economy of force option. I no longer have to use one of my units to protect that flank and instead can send them elsewhere.

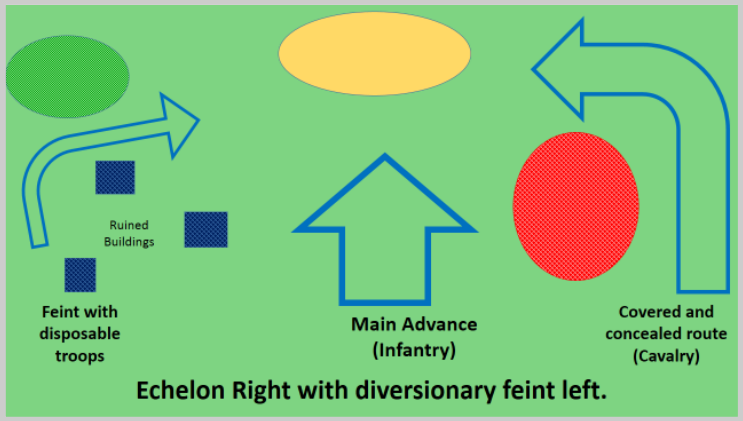
Key Terrain

Key Terrain is just that: the most important pieces of terrain that you must control in order to win the game. Key terrain for a gun line is the hill they are castled up around. Key terrain is that building marked as an objective in a pillage scenario. It can even be that hill in the center that protects your forces from being shot until they are in position to charge. However you look at it, there will only be one or two pieces

of key terrain on the table. What makes them truly key is that they must be in your control throughout the battle, if possible. When you designate a piece of terrain as key, it means you will dedicate the resources necessary to hold it.

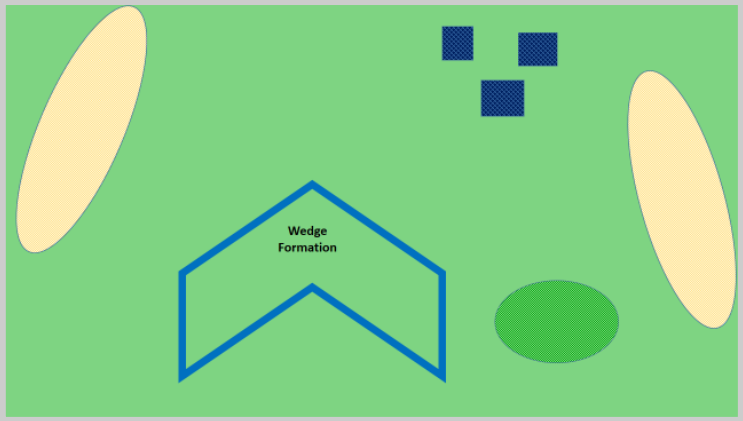
Avenues of Approach

Avenues of Approach, also sometimes called axis of advance, in one of the most important factors in deciding what tactical formation you should adopt. A clump of trees on your right flank when facing off against a defensive opponent is practically begging for an echelon right formation. All of your fastest units will use this terrain to screen them while moving into position to break through while your infantry advances in plain sight up the middle.



Echelon Right with diversionary feint left.

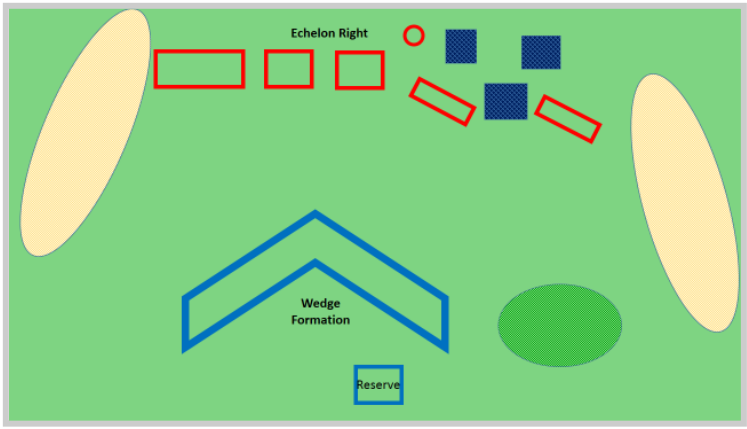
Significant difficult terrain on both sides of the board could dictate a wedge formation: fast and furious right up the middle.



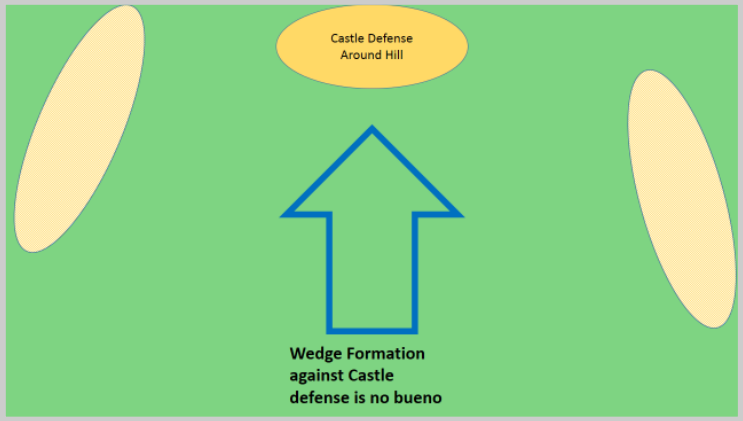
Now that we've provided some of the basics, let's discuss matchups, especially as they relate to METT-T.

There may be good reason to advance all your forces on line up to a point. If you do this on your first turn, it may mask your intentions. In some games, I may not launch the envelopment force until the second or third turn, but this is acceptable. I am doing this for a specific reason. I am trying to create a target rich environment. Is all of my forces advance online towards a defending enemy, who do they shoot at first, or do they disperse their shots across the entire frontage? This is what I am attempting to do by this type of advance: cause my enemy to not mass fires.

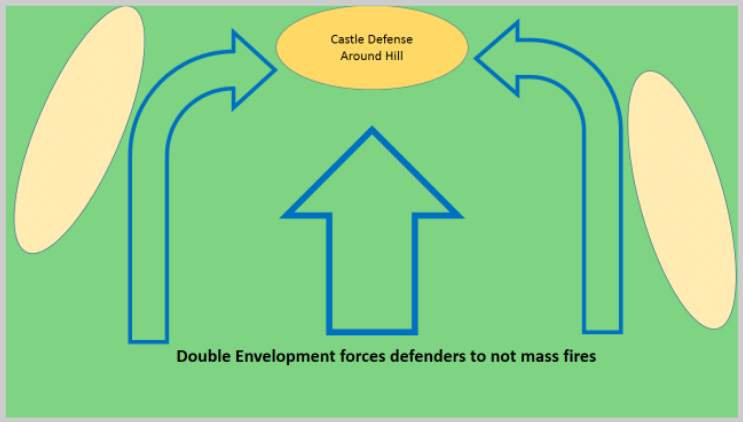
Looking back at my wedge formation from earlier. if I were the enemy, I would set my forces so that I could use the terrain to my best advantage, in this case, an echelon right. A double envelopment might also be the choice, but it wouldn't be as strong.



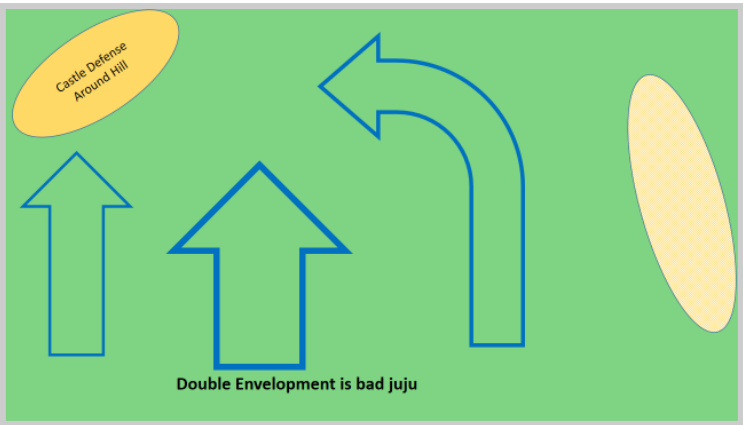
If my enemy were castled up around a hill in the center of the battle field, a wedge would not be the best way to go. As I advance my wedge, it allows the defending enemy to mass fires on one unit at a time. This is a sure fire way to lose your most critical units.



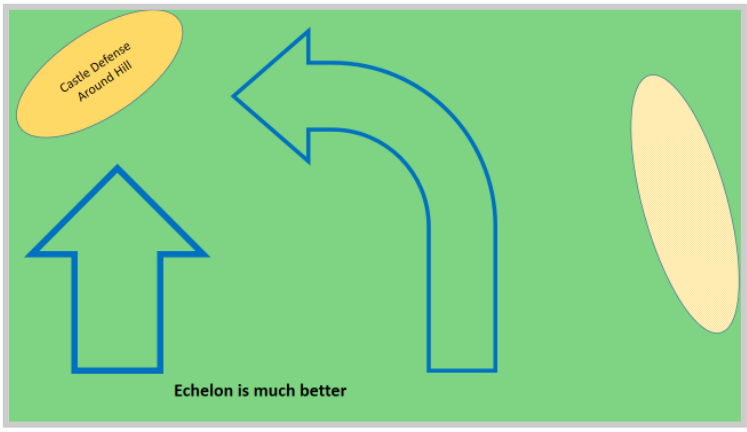
Instead, consider the double envelopment. In this instance, the cavalry should be moved only slightly ahead of the infantry in a reversed wedge formation. The intent for this is to hit all sides of the defense at the same time, and not allow him to mass his fires as all elements will likely hit the formation at the same time.



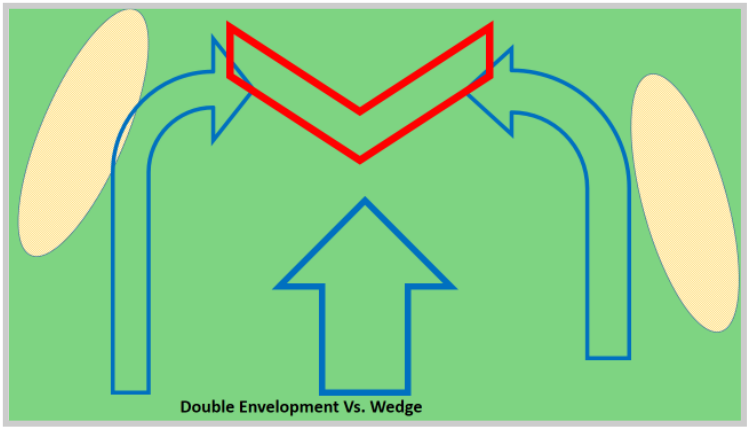
Enemy castled up in a corner, also known as a denied flank defense, does not lend itself well to an attacker in a wedge or double envelopment.



Instead, a strong echelon, left in this case, provides the same effect of a target rich environment and the ability to stop massing of fires.

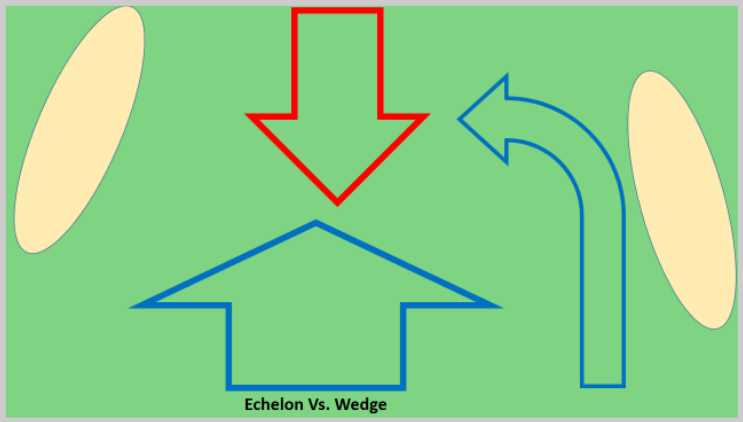


What if your enemy lines up in a wedge? A double envelopment forces a slugfest across the entire battlefield. A wedge against a wedge also will force a slugfest right in the center as units from both sides pile in.



Goblin War Trombone, by Claudia Zuminich

An echelon left or right gives you more power against a wedge as you mass more force on a single flank, thus causing a breakthrough, and forcing your enemy to re-route his forces to counter.



These are just some suggestions for you to consider. For now, I have provided you with just enough tactical advice to make you dangerous to both your enemy and yourself. If you have questions, complaints, or comments about this series of articles, I welcome them, and will take them all into consideration. I can be reached as briohmar on the Mantic forums, or at rgallen3@yahoo.com for email or on Facebook. If enough questions arise, I might be willing to write yet another chapter.

Good luck, and happy battling. ▪

Undead Revenant Cavalry, by "imm0rtal reaper"

Goblin Mawbeast Handler, by Guiseppe Aquino

Kingdoms of Men Foot Guard, by "ManticFanBoyLAD"

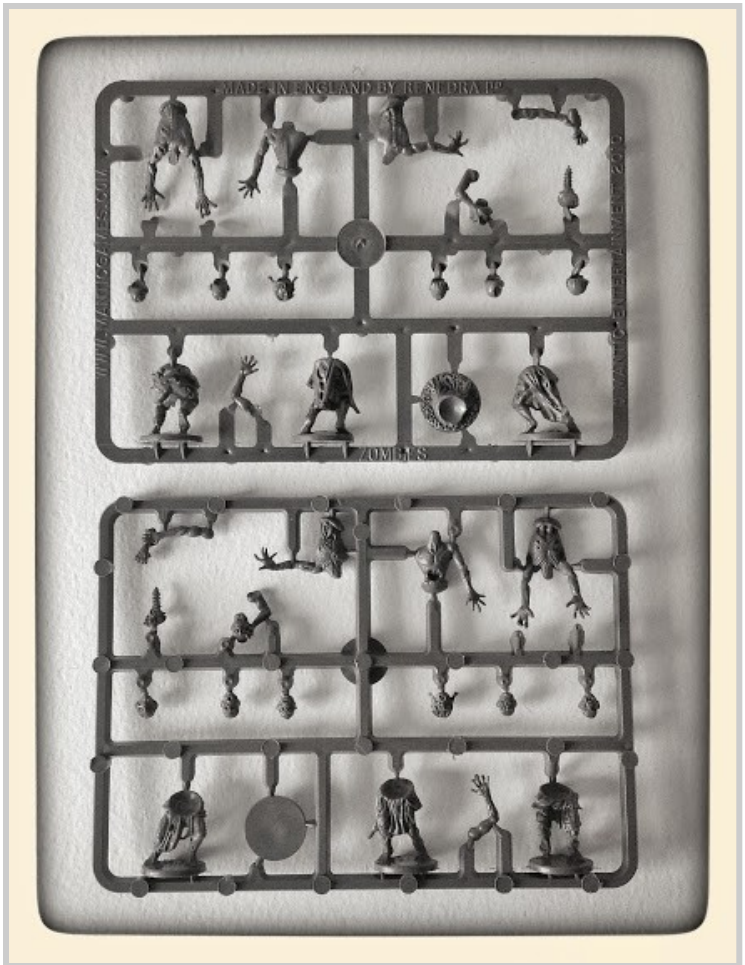
ZOMBIES

By Andy Beckett

I haven't done a lot of wargaming in the last few months, however on revisiting some of my figures in my undead army, it occurred to me just how far this hobby has developed in the last 30 years.

Mantic has always produced excellent miniatures at affordable prices. However, I wonder how often we stop and take time and look at the incredible detail and versatility of some of these miniature works of art.

One of the challenges I like to set myself is to construct figures in as varied and diverse a pose as I can. If you have a sprue with dozens of



individual upper and lower parts with multiple arm positions and heads, then this can be quite simple. It can be more of a challenge on, say, an Undead Zombies sprue. I like to have swarms of these depraved festering creatures lurching and crawling their way towards the enemy without any two looking exactly the same.

The sprue is no more than 5”x3.5" and contains three lower bodies with legs on bases, three upper bodies (two with one arm and one with two arms), six heads (all different), three additional arms, one pelvis and backbone and a base formed to take the upper body of a zombie sprouting up out of the ground.

All components detach easily from the sprue and have very little flash even on the delicate bony fingers of the skeleton hands. I use a blade and an emery board to clean up all the components before assembly. I tend to use the blade to make scratches on the areas that will

be glued together as I find it helps the liquid glue to key much better.

Unlike the Skeletons from the same Undead range which have a plastic pin and hole arrangement to connect the upper and lower bodies, the Zombies use a ball and socket arrangement. This allows you to create a multitude of stances from stooped over to bolt upright, twisting from left to right. In itself this feature ensures that no two figures need be exactly the same. However in addition to the upper and lower parts of each figure being interchangeable with the choice of separate arms set at variable positions, selecting one of the six distinct heads allows each figure to look individual.

Zombies do not come equipped with any weapons, but the spare heads fit perfectly into outstretched hands, which could be thrown at your opposing army.

With a little bit of artistic license, you can quickly create a truly diverse army of these hideous, loathsome creatures.

You can also paint large armies in a relatively short length of time to games table standard. I basecoat mine using a white spray primer. I then coat each model in a thin coat of sepia wash. A quick dry brush using a suitable dead flesh color and to finish, Citadel's Technical 'blood for the blood god' wash.

From a modeling perspective, I really like these figures. They're cheap, highly detailed, versatile, adaptable and easy to paint, but most important, they look superb and are fun. ▪

TERRAIN TUTORIAL

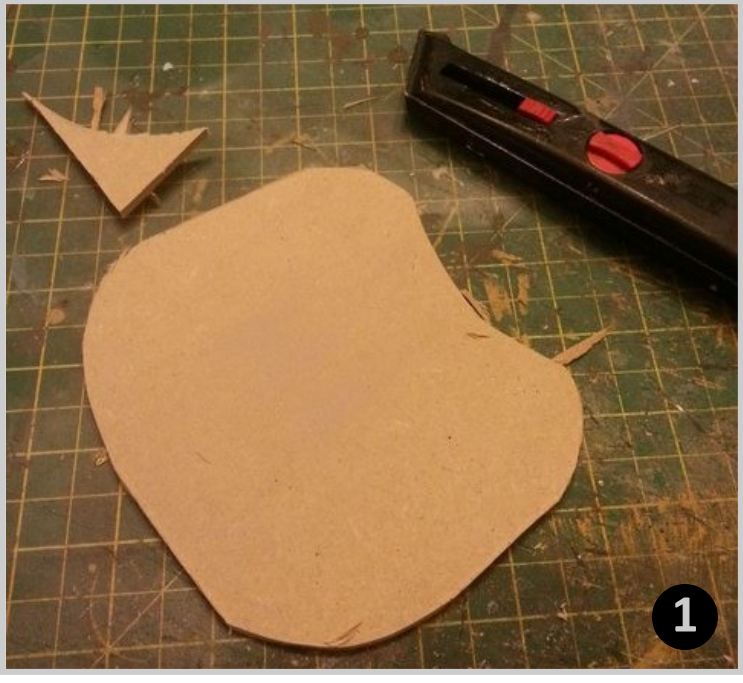
By "Daedle"

Right, I've just written a big tutorial on making **functional** terrain. It's not going to be the best looking terrain, and it's not the most comprehensive tutorial. It was actually written for Warmachine tournament organizers to quickly build terrain for their steamroller tournaments. I think it'll still be very useful for people here.

I've just done a load of scenery for the local gaming store and got my techniques nailed. I can now confidently build a full table's worth of scenery (two hills, two obstacle walls, two swamps, two plateaus) in about an hour and a half, minus drying and painting time, and for under £10.

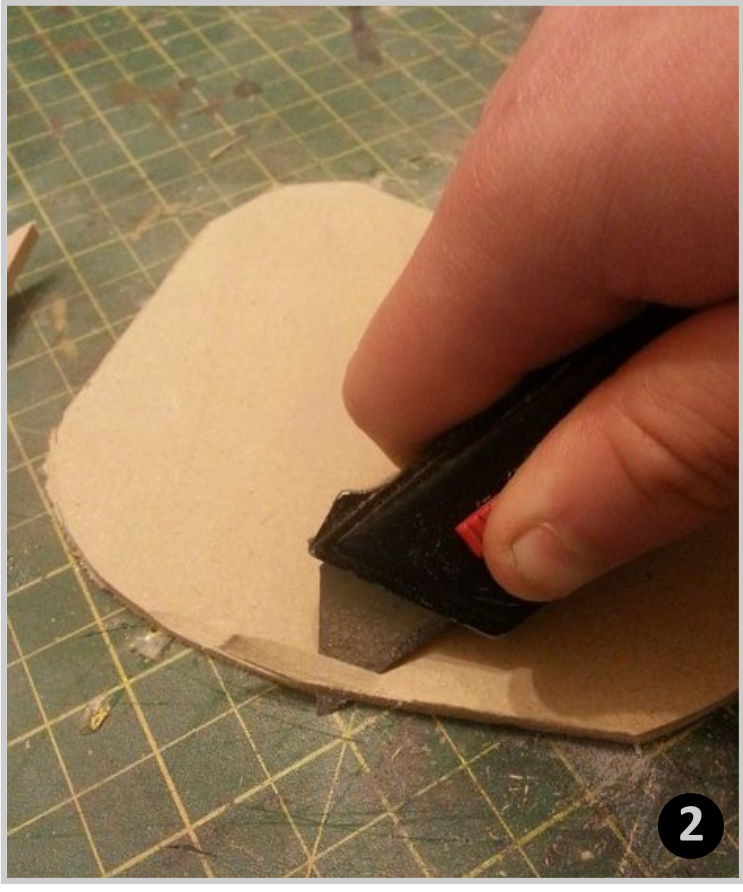
Bases

These are important. Terrain built on a solid base is rugged and will stand up to being chucked about. Terrain on a poor base or, Dragon Father forbid, no base at all will be destroyed pronto. The best material for it in my opinion is 3mm MDF. It's cheap, sturdy, can be cut with a Stanley knife and doesn't **warp horribly** unless it gets particularly wet.



First up, cut your base out with a sharp Stanley knife that has a fresh blade (Figure 1). Don't try and cut it out in one pass; it'll take several cuts to go all the way through the MDF. Also don't try and cut the base out precisely on the first pass; make quick cuts to get the rough shape first, then go back and trim it out to the precise shape you want.

Next, hold your Stanley knife at around a 45 degree angle and bevel the edges of the base (Figure 2). Keep your fingers clear at all times, and keep your blade sharp. If in doubt, change your blade. A dull blade will jump and embed itself deep in your fingers if they're in the way. As counterintuitive as it seems, a sharp blade is much safer than a dull one.



Lastly, sand it down with coarse sandpaper (Figure 3). TA DA: one durable base! When you're finalizing your terrain piece, simply glue down patches of sand using wood glue. Don't cover the entire base since it'll be mostly hidden under flock anyway.

Swamps and Lakes

Swamps and lakes are dead easy. First step, make a base. Not sure how to make a base? Read the steps above!

Next, grab a pot of polyfilla and get a bunch on your finger (Figure 4) before wiping it off around the rim of the base (Figure 5). You have a completed pond! Well, aside from painting.

If you want it to be a swamp, put a few dollops on filler in the middle of the base (Figure 6), then smooth it down and blend it into the base using your finger (Figure 7).

TA DA! Swamps and ponds. Easy five minute job.

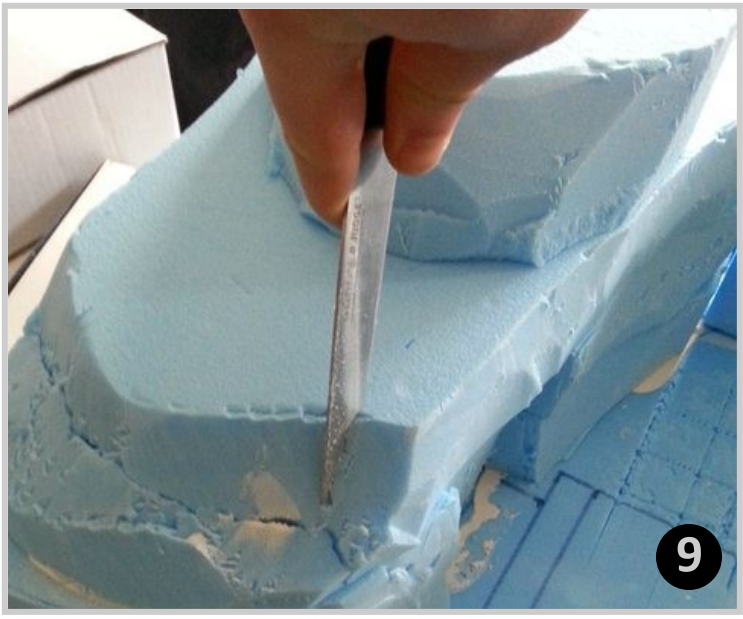
When it comes to painting, you could go through the job of using water effects from Woodland Scenics or Vallejo. If you're pressed for time, then a gloss varnish coat is more than adequate and is all I used on these swamps (Figure 8).

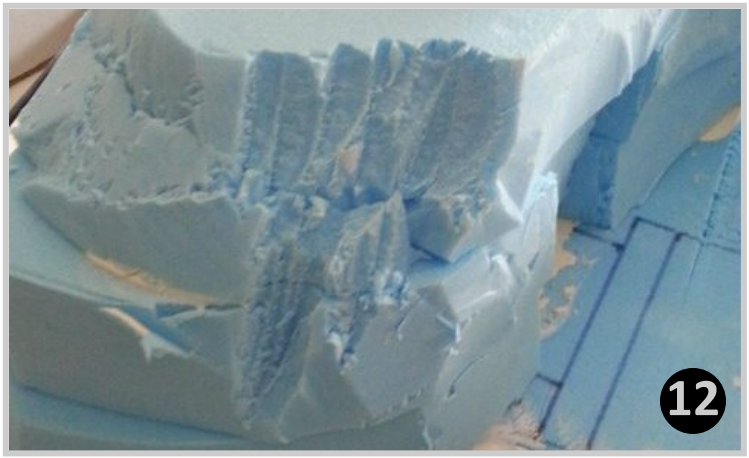
On painting, if I asked you what color water is, what would you say? If you say blue then you're wrong. Water, in ponds, rivers and swamps is not blue. It ranges anywhere from green to brown to grey, maybe with a hint of blue reflected from the sky.

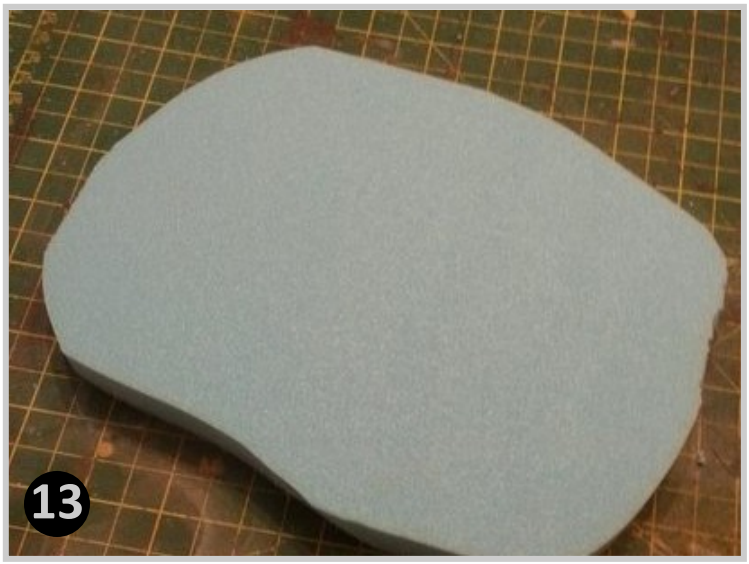
Hills and Plateaus

First up, you have to learn how to make some rocks. Grab some Styrofoam and a blunt-ish steak knife. Stab the knife in (Figure 9), then twist it (Figure 10), and pull a chunk of foam out with it (Figure 11). The key point is that you're aiming to tear the foam, not cut it. Torn Styrofoam gives a lovely rocky texture (Figure 12).

Now, for hills grab some 25mm thick Styrofoam and cut a basic shape out (Figure 13). I use an extendible cutting knife for big foam work. You





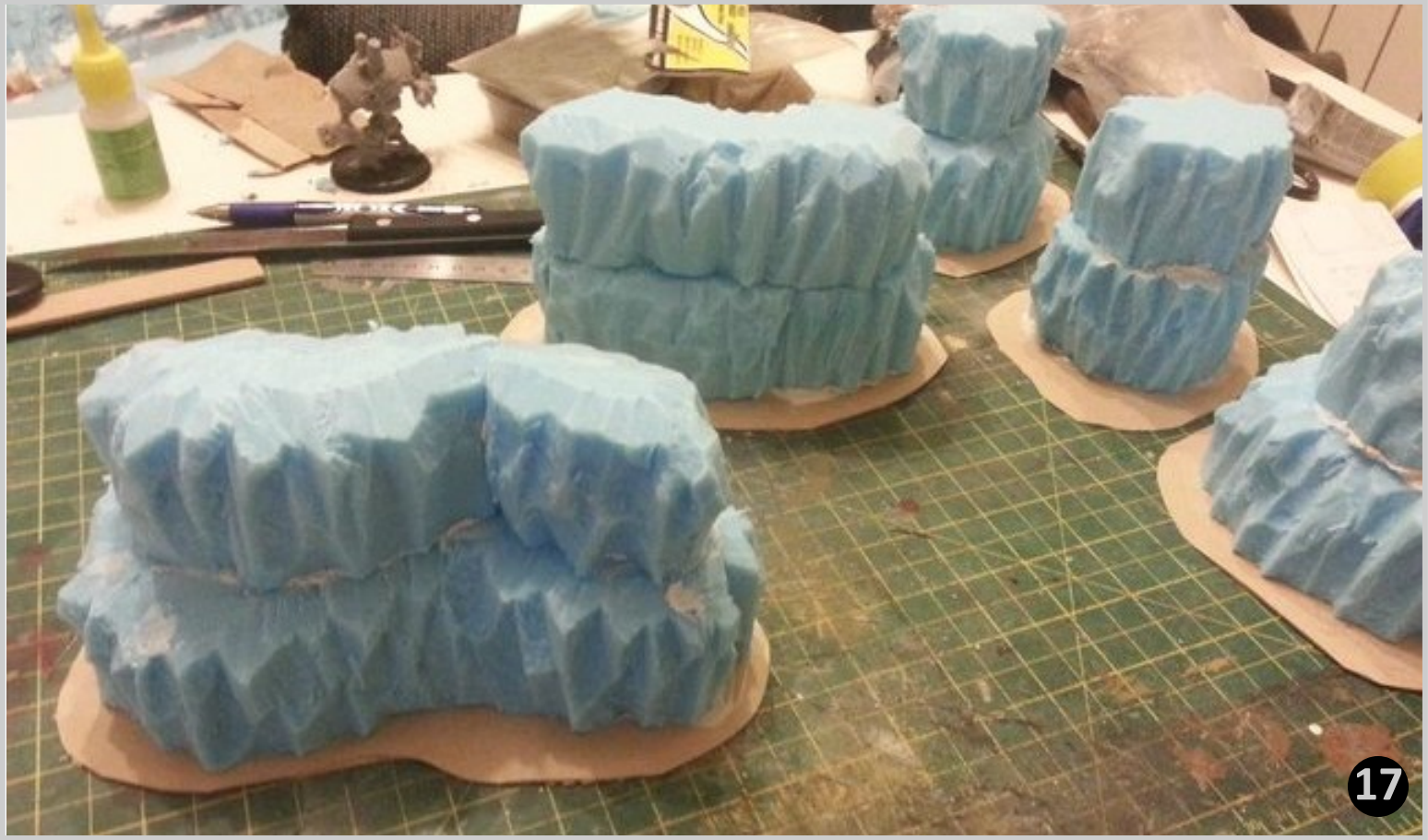


can bring the blade out as much as is needed, and best of all they're readily available from the poundshop!

Go to town on your chunk of foam tearing chunks out the edges (Figure 14). Next, make a base the right size, and stick the foam to the base using No-More-Nails or a cheap equivalent (Figures 15 and 16).

For a plateau, simply make the hill out of 50mm foam, and stack one on top of the other, again with No-More-Nails (Figure 17).

Done! Paint them up however you want (Figure 18).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Walls

First up cut a 20x150mm strip out of the 25mm thick Styrofoam (Figure 19). Next, grab a rock from the garden and press it in randomly all over the chunk (Figure 20), which will give it a rough, stony texture (Figure 21).

Now grab a ballpoint pen or a non-mechanical pencil and draw in the brick pattern. You want to press the pen or pencil in so that it leaves a deep gouge in the foam (Figure 22). It doesn't have to be perfect, and I don't bother using a ruler. I just eyeball a straight line and draw away. Sometimes you can find that the foam is tearing rather than leaving a smooth gouge. If this happens then trace the brick pattern first using your Stanley or foam knife and you shouldn't have any problems.

Lastly base them up (Figure 23). Done! Stone walls.

Forests

I don’t have any photos of these handy, but they're easy enough. Grab a huge bag of railway trees. Make a base, and lots of little tiny bases. Glue the trees to the tiny bases, and they then stand on the bigger base to make a forest. This is actually one of the most expensive pieces to do since the trees cost a fortune, even in bulk.

Painting Etc.
I don't recommend covering the entire base or hill with sand. It's not worth it. Do a few patches and stick it with wood glue. Don't water down the wood glue. You want to avoid getting MDF wet as much as possible since you can unwittingly incur the wrath of the dreaded Warp. Leave everything to dry for 24 hours before painting.

DO NOT USE SPRAY PAINT ON BARE STYROFOAM.

It will melt.

Instead, basecoat the terrain by hand, but with a big 1-2" wide decorating brush, in a dark brown color using either craft store acrylic paints or emulsion house paint. Once done, dry brush the ground with a light brown color and the rocks with a light grey.

Glue flock to the terrain using wood glue, again not watered down, and you're done. Don't use expensive flock like GF9; instead go to a train modeling shop or online and buy flock there since it's much, much cheaper and pretty much the exact same stuff. Woodland Scenics is an awesome brand and they do a fantastic range of flocks.

Once that's all done, give the terrain a heavy coat of varnish. So long as you've painted the Styrofoam then you should have no problem doing this with a spray can.

Building the terrain pieces one after the other will take a fair whack of time, but even so, a full board shouldn't take you much more than an hour to build and another hour to paint. For the most time effective method, do loads of the same type of terrain at the same time. Don't make two walls - make 20. Don't make one hill, make ten. A group of half a dozen people armed with beer and two free evenings should easily be able to make enough terrain for a steamroller tournament. Without the forest, costs come to about £10 per table, and another £5 for the forests.

Hope this helps! ▪

Dwarf Shieldbreaker, by "Dusty"

Undead Liche King, by Martin Geibner

the escape, part 1

By Christopher Verspeak

No Escape

Why me? That's a question I've been asking myself a lot recently.

For a start, why did I, of all my father's children, have to be the one daughter who wasn't satisfied with a comfortable job for life in the deep mines like everyone else? Why was I the one that marched up to my local VP's office and volunteered for planetary reassignment? 'Ingrid. you're a lunger,' my dad had said, 'Just like me and just like everyone else in our family. That means we work the mines. Why'd you wanna throw the life you got here down the hole?'

Poor old dad. He couldn't see how trapped he was, how trapped all us lungers were on Ostin. Generations after our gene-engineered ancestors were brought to Ostin, with its toxic soup atmosphere, and made it livable, made that 'Just Like Old Earth!' atmosphere the purebreds are always telling everyone about, we're still there. Only now we work underground in the mines that are still too dangerous, too poisonous, for the pures.

'No Expense Spared!' is their other favorite strapline to trot out when they want to show

Reb Deadzone Grogan, by Boris Samec

Forgefather Steel Warriors, by Martin Geibner

off how great the world 'they' created is to the GCPS. They're right though, only *we're* still paying the price.

I escaped, though. I got that transfer and came here, to Orestes. Which brings me to my next question: if I escaped, how come I'm now hiding behind a pile of box-files and an upturned desk in an office in the middle of Central Station?

I had actually begun to enjoy life here at the Station before it all got holed. My job wasn't much different to the one I did on Ostin. Officially I was a Technician Third Class. I still basically shuffled paper and occasionally took samples from conveyor belts to Testing. But I was on a new world, in the expansion sphere. Orestes.

When I was younger I saw a vid of a Dreadball game on that blue planet, Azure, was it? The game was nothing special, but the arena - it was green! Not the toxic green that came out of the waste pipes near our house, but living green! And the aliens! Things covered in fur, things with more arms than legs and more eyes than teeth! So many different shapes and sounds colors. I knew I had to see more of the universe than the back end of an ore plant on Ostin.

Well I definitely got my wish on Orestes. First there was the accident. The survey team that got trapped underground in the jungle up north. Then a rescue team went out to help them but then they came back - only changed. They came back monsters.

Now everyone I worked with is dead. Pretty much everyone I knew since I arrived on Orestes, I think. Everyone except me. Which brings me to the final question I ask myself as I lie here in my makeshift bunk; why am I still alive?

Well, mostly its because of *him*, of course. Partly its because of dumb luck, maybe, but its mostly *him*. I'm in hiding, surrounded by a horde of what used to be my co-workers who now appear to want to eat me, or worse, and the only thing protecting me is a faceless grey

soldier who scares me almost as much as the monsters do. So I'm also wondering, *if these guys came to rescue us all, how come they all got killed as soon as they stepped off their landing craft?*

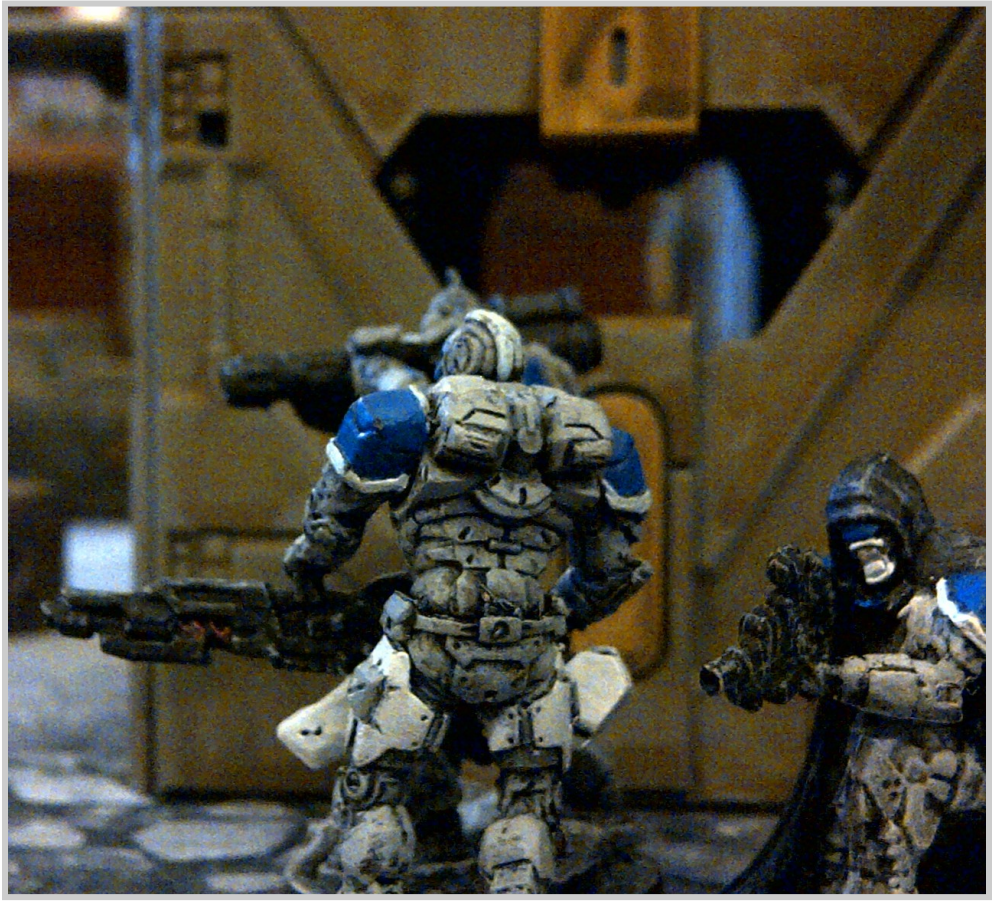
We've been in here for hours now, and all that time I just hid, nursing my injured shoulder, while he knelt beside me, his rifle aimed at the door. I had begged him to let us rest. My arm was really hurting and we had been running for so long. I might have slept or maybe just passed out for a bit there too, but he stayed on guard the whole time.

He had told me he was an 'Enforcer'. I thought the Corporation would send soldiers to rescue us. Rescue me. Real ones, not like the local security that used to be here. But this guy is not like any soldier I ever saw before.

For a start, he never takes his helmet off and his armor is, well, incredible. He must be nearly eight feet tall and he is super strong, super fast, and I have never seen him eat or drink. Once, when we were first running from his troop's disastrous deployment on the landing pads, I asked him his name. He said '*Kilo Two Fourteen*'. How weird is that? I just call him Kilo now, but its not like we talk a lot. I mean, I told him my name was Ingrid too, but he doesn't call me that. He usually just points, or sometimes just pulls me where he wants me to go.

So, just as I'm starting to wonder again whether the old karmics were right and maybe we do all really get three lives and I *really* messed up my last two, Kilo moves.

His left hand leaves the grip on his gun, leaving it propped across the desk and still pointing at the room's only door, and moves to a little box on the floor next to him. He slowly flicks a row of covers up with one finger, click, click, click, exposing red buttons beneath. I see now there are several very fine wires running from the box towards the door.



Deadzone Enforcers, by Paul M.

I'm just about to ask him what he's doing but, as I open my mouth to speak, he quietly says, 'Stay down'. And, just as I'm about to ask him why, the door to the room crashes in.

I'm slightly embarrassed to say I scream a little from shock when that happened. But I'm not ashamed to say that I scream *a lot* when the monsters came in after it.

The first one, it must be seven feet tall, comes in roaring, saliva flying out of its mouth, something much, much worse oozing from the sores and wounds on its grotesque pink body. It doesn't do it for long though - a single shot from Kilo's rifle, so loud it started my ears ringing, puts a bullet straight through its cranium and it falls to the floor only a few feet into the room. As it drops I realize it was Kelly.
He was a technician like me once, younger though but quite sweet really. Its strange seeing what's left of his head splattering across the floor and knowing that, until Kilo killed it, the thing that grew out of Kelly really, *really* wanted to rip me limb from limb.

Deadzone Plague Stage 2, by Nicodemus Sanberg

They try to rush us then - the door frame is practically broken free from the wall as three more of the creatures that used to be my co-workers force their way in and try to get to our little hideaway in the office. Their bodies have been warped and ravaged by whatever it was the miners found up in the jungle clearing and their faces are twisted and stretched with an animal rage. They are covered in blood and drool and wet with gore and I don't recognize any of them.

They are quick and strong. But Kilo is easily up to the task and puts them down with more rapid shots. He is so precise, so accurate, so unflustered, even though I, by that point, am just solidly screaming and clasping my hands tight against my ears, the pain from the bite mark on my shoulder forgotten amidst the terror and noise.

I'll tell you right now - being in a firefight like that is no fun. The noise from the rifle is percussive in the small room. Its like being thumped in the chest every time it fires. The smell of propellant and heated metal is like the shuttleport I reported to on that day so far away now, the day I started my journey out here to the rear-end of nowhere. The day I thought I made my escape. There is also the stench from the growing pile of monsters and monster parts between us and the only exit from the room.

They know we're here now. The roaring from outside the room is getting louder, but the fact

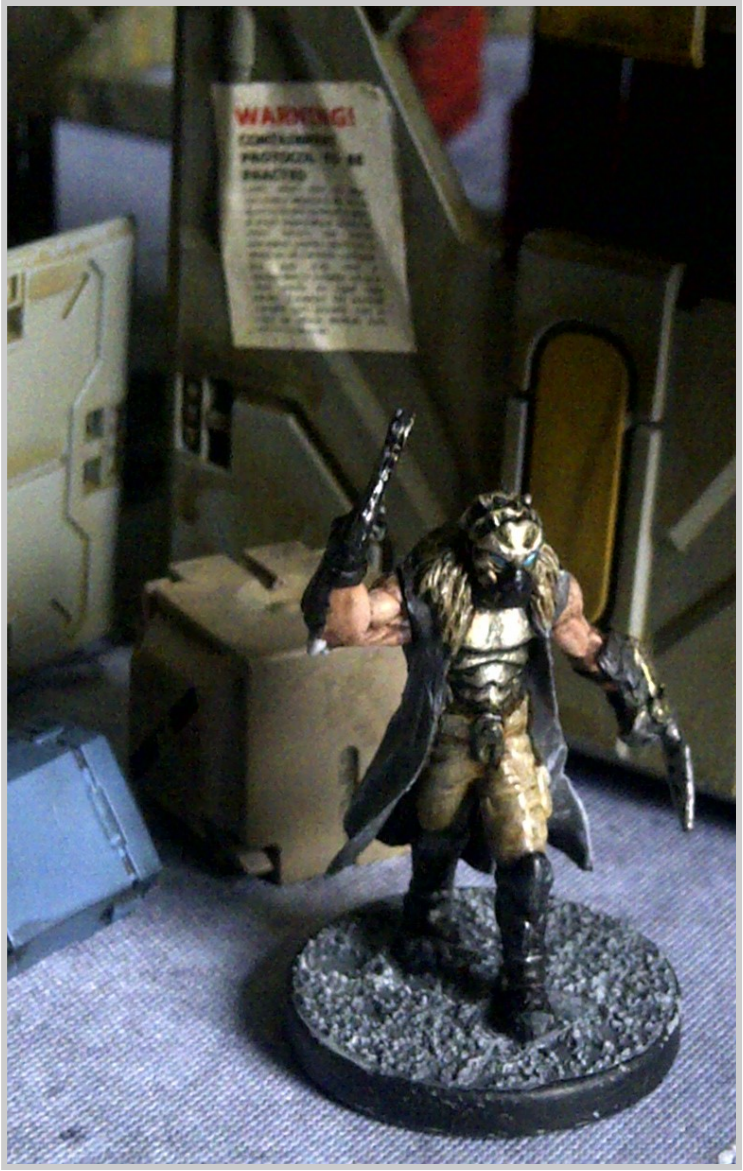
there is only one way in is helping my quiet companion rack up kills and conserve his ammunition. He has killed at least seven now. What is left of them, their internal organs and bone structures, are scattered all over the space between us and the door...

They stop coming. I'm still screaming but I stop too when I realize Kilo is no longer firing. With a smooth and obviously well-practiced motion he thumbs a switch on his rifle, causing the ammo clip to fall from his weapon. Before it hits the ground he has pulled its replacement from the line of clips on the desk and slid it into place with a metallic 'click'.

'Are they... are they gone?' I ask. My heart is pounding in my chest and tears are running down my dirty cheeks. The pain in my arm starts up again and I squeeze the wound to comfort it.

'No.' he replies without looking away from the door.

And indeed the monsters come again. They are more cautious now, and the widened entrance to the room means some can squeeze shots from their own guns in around the ones that just try to charge us. One even throws in a grenade. I see a small dark object fly in through the doorway towards us, but it bounces off the back of the head of a charging monster wearing the remains of a security guard's uniform. For a split second I am sure the expression on his distended face changes from one of pure rage



Deadzone Mercenary Blaine, by Paul M.

to something more like puzzlement. I have been peeking over the desk but Kilo pushes my head back down and behind him before the grenade explodes. He releases me and I look back at where the guard-monster had been. There is just a smoldering black mark on the floor now.

The third time they attack, they bring some really heavy guns. One of them starts firing blindly through the wall while his companions charge through the ever widening doorway. The gun makes a slower rhythmic chugging noise as

Deadzone Chovar, by Darren Lysenko

it spits heavy rounds at us. Most of them seem to go wide, they buzz angrily over and around us and smack into the wall behind us. One bounces off the shoulder plate of Kilo's armor though, making him grunt and miss a shot at a charging monster. But when it gets close enough Kilo leans over the desk and impale its skull on the huge knife he carries.

Kilo decides enough is enough. He pulls the blade out of the dead monster, ducks down behind the desk with this back to the door, and pulls me close to his chest with one arm. With the other he hits all the buttons on his little box at once.

The explosive charges he has laid in the corridor outside detonate in a rapid sequence of pops, accompanied by roars of anger and pain. Then the charges around the doorway go off and more monsters are cut to pieces, turned to red mist by shrapnel and the pressure wave. The desk and Kilo's armor protect me from the flying debris but I can't really hear anything except a steady high ringing tone. I can feel blood trickling from my nose and, in my shocked state, I wonder if whatever turned my co-workers into the awful monsters that were just trying to eat me is airborne. As if it matters.

Kilo's explosives have bought us time, but that is all. They will regroup and we will still be here, trapped. I wonder why Kilo chose to let us rest here in a room with only one exit and why he stayed with a wounded third grade lab technician.

Orc Hut, by Andy Beckett

But then, as the monsters outside regroup and Kilo adjusts his position to better cover the even wider entrance to our little hideaway, there is another, smaller explosion to our right and suddenly the wall there is gone.

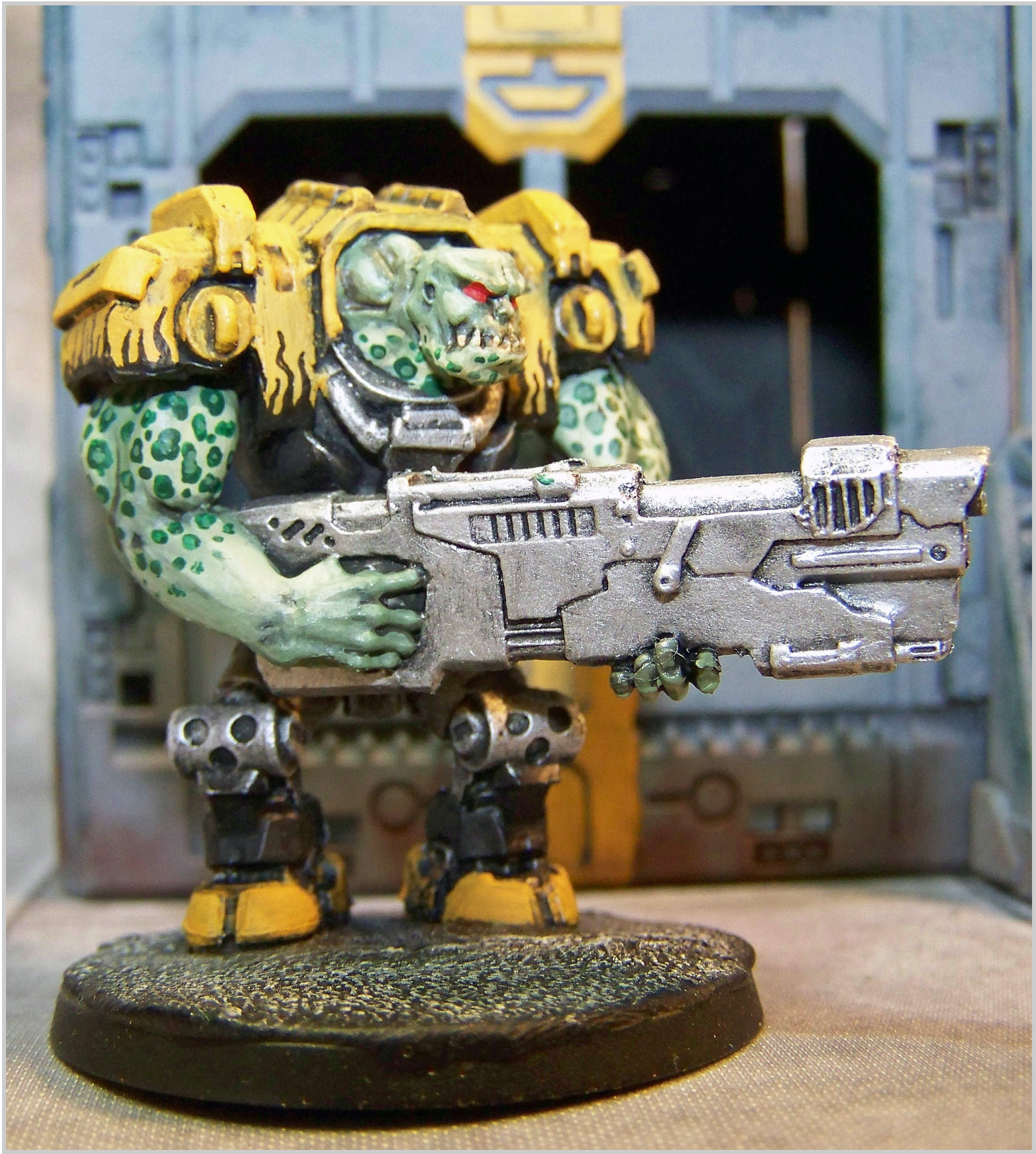
It has grown dark outside but bright industrial strength lights shine in on us through the dust and smoke. Kilo swivels to aim his rifle at them but there is no answering gunfire and no sounds of approaching monsters. There is the sound of some kind of vehicle engine though, and a voice - a very human sounding voice.

"Well? What are you waiting for? Move your drone asses! Time to leave!"

It comes from some kind of loudhailer system but I don't recognize the voice - it can't be anyone from the Station's staff, surely. But before I can ask who it is and what they want from us, Kilo has made the decision for me.

I am flying. Kilo has lifted me bodily and tucked me under one arm and charges out of the new exit like he's Lucky Logan heading for a four-pointer. I don't black out, but things definitely go a bit grey for a while. As more bullets spang into his armor, Kilo races across the room, through the hole in the wall, and out into the night of Orestes. ▪

Deadzone Plague Stage 1, by Boris Samec



Deadzone Marauder Hulk, by Grant Mahoney

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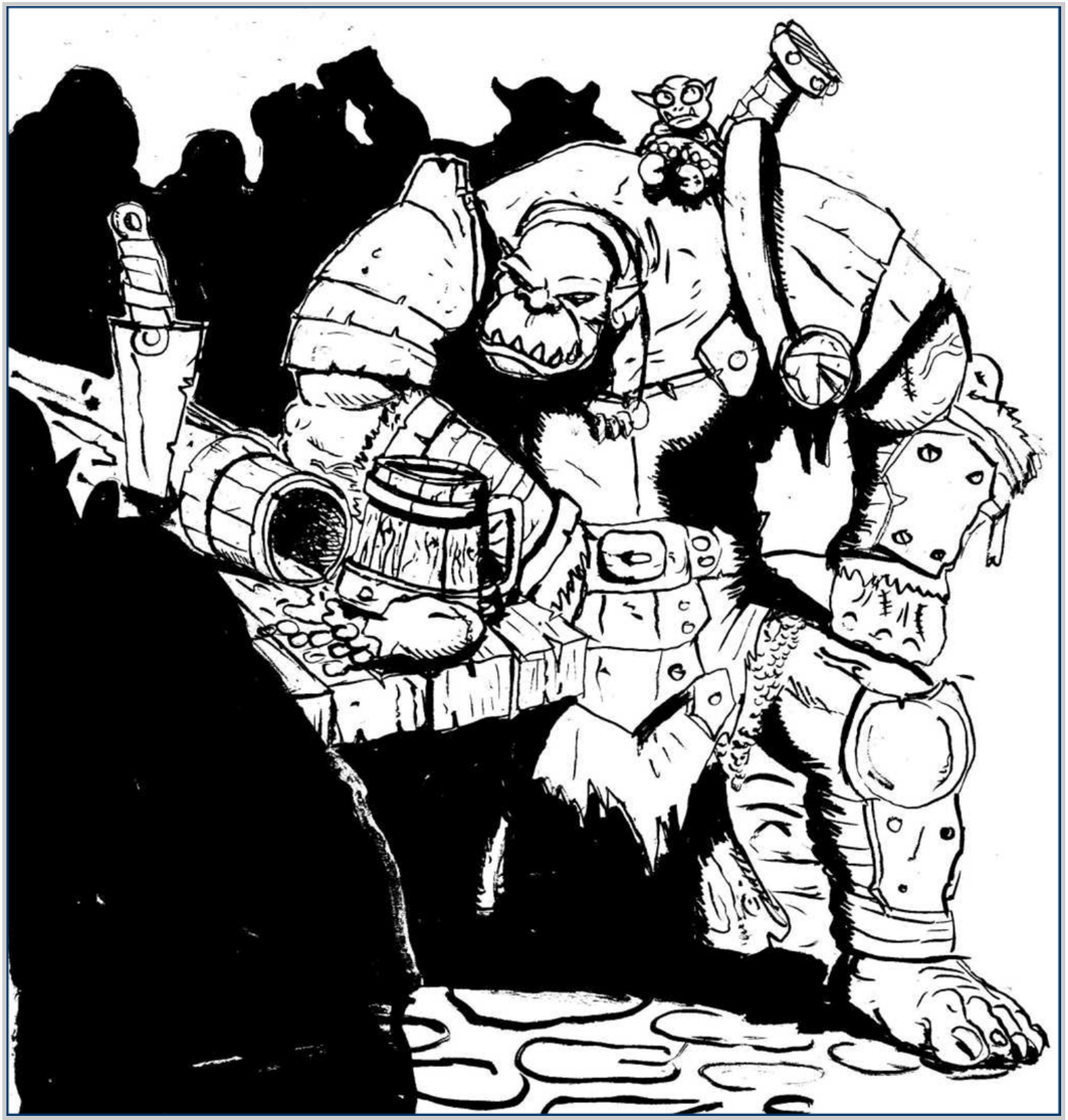
Celebrating Two Years of the Ironwatch Fan Magazine

For a bit of a fun retrospective, this is a gallery of images and artwork from the first ever Ironwatch magazine and our one year magazine, Issue 12!



Argun's Luck, by Boris Samec

Issue 1 Cover, by Boris Samec

"Surprise," by "MDSW"

Art from "The Last Guards: Dropzone," by Boris Samec

ROUT! By Max Jet

WHOOOAAAAAAAAAAAHHH!!!!
..er.. Frank?
.....AAAAAAAAAHHHHHH!!!!!!!!!
Frank.
FRANK!
Just what are you doing Frank? Today is Kings of War tournament, not Warpath!
Oh man, I... I got confused. Ironwatch and Forgefathers.. they look so similar!
No Frank, no. We have been through this a hundred times before!
4 different kits. All sharing the same legs...
Do you know how much an injection mould costs, Frank? Do you? Do you have Any Idea at all?

The first (And only) Rout! Comic for the Ironwatch magazine, by Max Jet

"Orc Roar," by "MDSW"

Issue 12 Cover, by Boris Samec

Ogre, by Chris Schlumpberger. This was one of the first issues with the Iron Forge!

Enforcer Captain, by Matt Gilbert

Dwarven Lord, by Gerard McLaughlin

NIGHTCRAWLER

6
3
3
3

Dodge* If cannot Dodge, than killed
Dead

Scurry: After all actions are resolved, you can move 1 square as the normal movement for free. Even when New Order is issued.

ShadowBreed: Model killed in the Dark tile can return to battle as Reinforcement.

Raygun: Double roll will cause to place Toxic counter (can be also empty area target).

EXTERMINATOR

6
3
3
3

Dodge* If cannot Dodge, than killed
Dead

Scurry: After all actions are resolved, you can move 1 square as the normal movement for free. Even when New Order is issued.

ShadowBreed: Model killed in the Dark tile can return to battle as Reinforcement.

Chemthrower: Always place Toxic counter on any target. Target also suffers -1 to its Armour.

MASTER REEKISH

6
4
4
4

Dodge* If cannot Dodge, than killed
Dead

Scurry: After all actions are resolved, you can move 1 square as the normal movement for free. Even when New Order is issued.

ShadowBreed: Model killed in the Dark tile can return to battle as Reinforcement.

Raygun: Double roll will cause to place Toxic counter (can be also empty area target).

Veteran: Use Special action to place Dark token to any room.

MARINE

5
3
3
4

Injured* Dead while already injured.
Dead

Panic Fire: Escape from meele by shooting. Roll -1 dice for Shooting, resolve result and move 1 square at the rear square. Take OUT OF AMMO token. Reload in next turn by spending SHOOT action.

Fire Discipline: Model gets +2 Dices for SHOOTING. Used Reaction Fire tokens can be placed back to reserve from discarded pile for next turn.

SGT. CRUISE

5
3
3
4

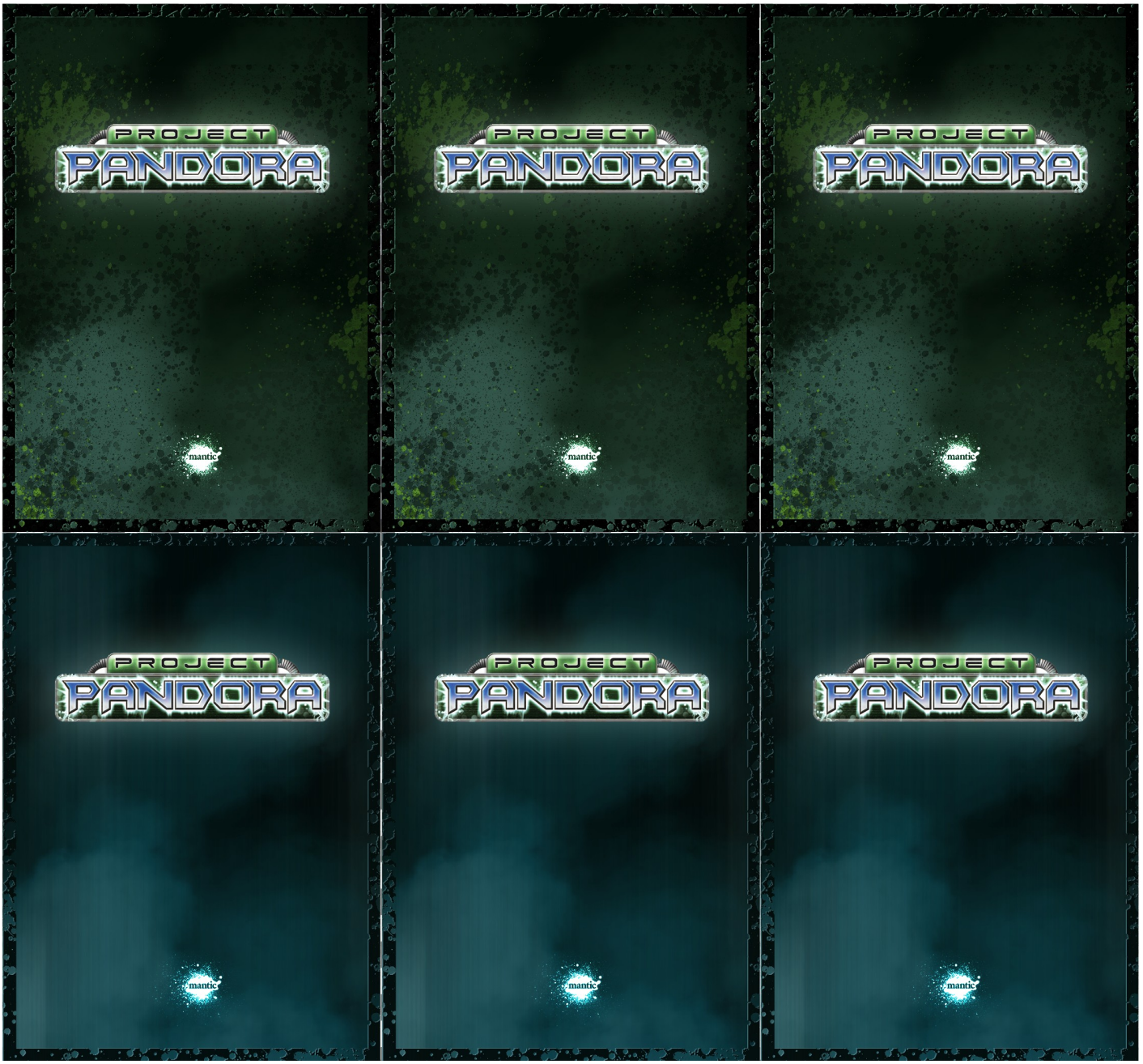
Injured* Dead while already injured.
Dead

Panic Fire: Escape from meele by shooting. Roll -1 dice for Shooting, resolve result and move 1 square at the rear square. Take OUT OF AMMO token. Reload in next turn by spending SHOOT action.

PCCW-11: +1 Dice for meele attack, enemy -1 armour value.

Veteran: Use Special action token to pick any action back.

The Project Pandora cards from last issue had an error regarding the rear images, so we've included them here again with the corrected backs, so you can use them in your Project Pandora games! Courtesy of Marcel Popik


PROJECT
PANDORA
mantic

Forgefather Iron Ancestor, by Martin Geibner

Inside:

Kings of War Tactics, Part III

The final chapter from Robert Allen, detailing how to counter enemy strategies, and adapt your own army strategies on the fly to changing battle situations...

Terrain Tutorial

Daedle shows us in detail how to make walls, hills, plateaus, forests, and swamps quickly and cheaply for your wargaming tables...

THE ESCAPE

An unlucky desk clerk learns that the safest place in a Deadzone is behind the deadliest fighter in the Deadzone…

CELEBRATING TWO YEARS OF IRONWATCH

A look back at art from Issue 1 and Issue 12 of the Ironwatch magazine. Thank you for two great years!

And much more!